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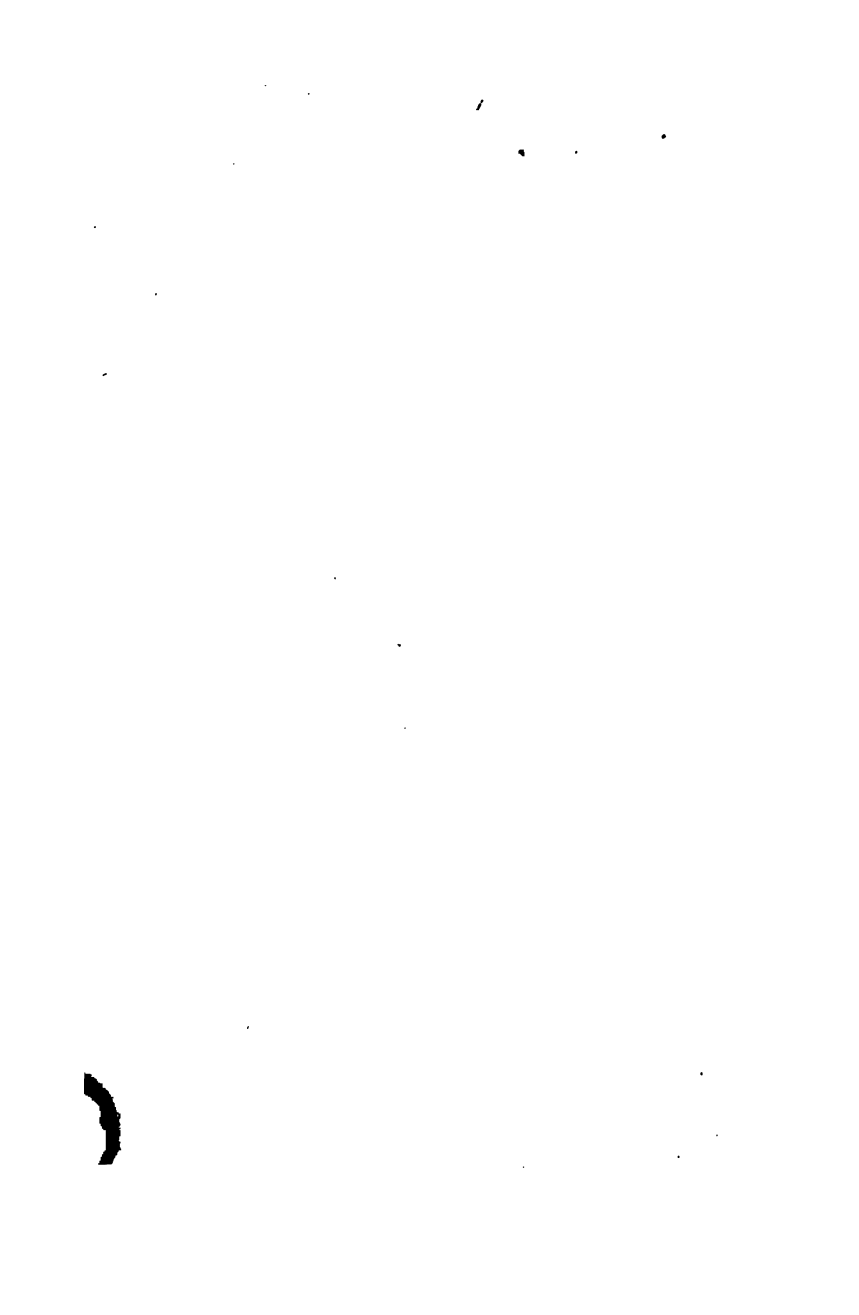




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How to tell
a Cayton.



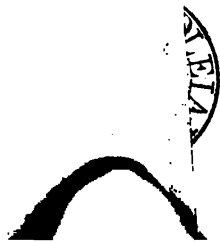


PLATE XVI. CAXTON'S DEVICE.



How to tell a Copyist,

WITH

SOME HINTS

WHERE AND HOW THE SAME MIGHT
BE FOUND.



BY

WILLIAM BLADES,

Author of "The Life and Typography of William Caxton"



LONDON :

HENRY SOTHERAN & Co., 136, STRAND.

1870.

258. c. 6

PRINTED BY BLADES, EAST, AND BLADES, ABCHURCH LANE, LONDON.

PREFACE.

No apology is needed for any effort which tends, however remotely, to rescue from oblivion a single leaf printed by England's great Prototypographer, William Caxton. The Press is, for good or evil, the greatest power in the civilized world; and it is not too much to assert that progress of any kind would have been slow and almost impossible without its aid. Of all countries there is probably not one more indebted to the Printing-press, for all it holds dear, than England. No wonder then that where the English tongue is spoken and English literature prized, the first books printed in that language are surrounded with a halo

that brightens, and an interest that deepens, year by year. That this interest is real, and not due to an intermittent fever of fashion is proved by the gradual and steady rise in value of all early printed books, which at the present time are worth more than in the mania which raged in 1812 and the following years*; nor is this rise difficult to explain. The labours of our literary clubs and societies, and the numerous reprints of old authors issued during the past few years, have created an intelligent appreciation of our early bibliographical treasures which has never before been so generally diffused.

* The following are some of the prices of "Caxtons" within the last four years.

Confessio Amantis	£477	15s
Knight of the Tower	616	0
Fayts of Arms	300	0

Nor must the influence of America be overlooked. Our most successful "black-letter" opponents in the Sale-rooms and Book-marts of Europe, were for many years Americans or their Agents; and, although the War for a time diverted the flow of capital in that direction, the old feeling is resuming its sway, and the relics of early English Literature are again being sought for by an ever increasing body of intelligent Book-lovers.

The design of this little volume is not to instruct the professed Bibliographer, though even he may find a book of reference occasionally useful; but to draw attention to the existence of many collections of old books hitherto unexplored; to induce owners of ancestral libraries, as well as all persons having

access to old libraries, to commence and carry through an earnest and systematic search for the precious relics of our earliest printed literature ; and lastly to show that the search is not difficult, that it is full of interest, and that very important discoveries *must be* its reward, if carried on energetically.

The owners and guardians of old libraries may be divided into two classes :

There are those who take a real and intellectual interest in their books, as a most instructive portion of our national life and history ; but who have never troubled themselves about the difference of types, and are consequently unable to distinguish the work of one Printer from another. Ask such an one about his library, and, bibliographically, he is entirely ignorant. As an example, take

this amongst several letters which I have received :—

“ Dear Sir,


* * “ You have asked me whether my library contains a specimen of Caxton’s press, and I should be delighted to answer in the affirmative ; but, as I am not sure, my reply must be ‘ I really do not know.’ You are quite correct in your supposition, that the library has been for many generations in the family, and it certainly contains a goodly number of books printed in the old English character. Should this account excite in your mind a wish to examine for yourself, pray send me a line, and I shall be happy to assist your research to the best of my ability.

“ I remain, * * * ”

In a library, such as the above, place an intelligent man ; if acquainted with old books, so much the better ; if entirely ignorant of them, no matter ; put in his hands this little volume, and time and patience alone will be required to enable him to state with certainty whether there is a “ Caxton ” on the shelves or not.

The other class consists of—*practical* persons—who have access to old books, and sometimes even own them. They take no interest in any book that does not treat of modern matters, and they cannot “see the good” of poring over the “dead rubbish of a dead generation.” The first edition of the *Canterbury Tales* is to them an ugly book and nothing more: they would prefer a volume of *Punch*. But convince them that a copy would fetch £1000 at public sale, and if there is the least chance of their shelves containing so rich a prize, no one will be more anxious and eager for a thorough examination.

To both these classes I dedicate the following chapters; and to render the volume more useful, have endeavoured to avoid, as much as possible, technical



words and phrases, and to restrict my remarks to the modest compass of a "*vade mecum.*"

If by these means the field of Caxtonian knowledge should be enlarged by the discovery of a single unknown volume, my trouble will be fully rewarded, and my satisfaction complete.

WILLIAM BLADES.

11, Abchurch Lane, London.

May, 1870.



NOTICE.

Mr. Blades does not purchase "Caxtons"; but if anyone, after reading carefully the remarks in Chap. I, especially at pages 7 and 8, thinks he has a genuine specimen, and will send to the Author the first and last few lines of the Volume (whether perfect or imperfect); also the number of lines in a full page, with the depth and width of the printed page, marked upon a slip of paper; and any other particulars which may suggest themselves, he will feel much obliged.



HOW TO TELL A CAXTON.

CHAPTER I.

WHEN a new branch of industry becomes greatly developed, one of the certain consequences is a division of labour. Thus Type-founders became separated from Printers when the latter grew sufficiently numerous to keep the former in constant employment. The first Printers were almost of necessity their own Type-founders, and it appears that they each made, or otherwise exclusively possessed those patterns of types which they used; at all events, we have no evidence that prior to Caxton's death in 1491, the types of one Printer were contemporaneously used by another.

Hence each Printer is identifiable by his types, just as he might be by his handwriting.

The evidence of this exclusive use of types by each Printer has been accepted as satisfactory by the best authorities,* but if anyone be disposed to object, let him clearly understand that by the phrase "How to tell a Caxton," is simply meant how to tell whether any given piece of old printing was produced by the types known to have been used by Caxton; and that should he be fortunate enough to discover any book or fragment of a book so produced, he

* We have not merely the negative evidence of no works in the same type bearing the names of two distinct printers, (although that is worth something, considering the pains that most Printers took to make themselves known by affixing to their works, in numerous instances, an end-piece or "Colophon," containing their names, places of abode, and date); but we likewise find that of works without such Colophon, those in each type ever show the same characteristics of mechanical arrangement and general treatment, in other words, bear the marks of the same office appliances, and the same mental control. Hence

may feel sure that he has found no inconsiderable prize, whether it should prove to be printed by Caxton or not, more valuable even in the latter case, as it would present an entirely new discovery.

Now, as specimens of all the types known to be used by Caxton are given at the end of this Hand-book, the reader may conclude that he has only to compare them with any supposed "Caxton," and so at a glance decide the point. If, however, he will turn to the last few plates he will there see specimens of types used by four other and contemporary Printers, sufficiently like some

the inference that they are the work of the same Printer seems inevitable. As examples of the detailed manner in which many of the early Printers worded their imprints, I translate one of the Dutch Printer Veldener, and copy one of Caxton's. "Printed by me Jan Veldener, living on the Dam, at Utrecht; on St. Valentine's day, in the year of our Lord, 1480," "Emprynted by me William Caxton, in thabbey of Westmestre, by London, the v. day of Juyn, the yere of thincarnacion of oure Lord God, m.cccc.lxxx."

types, we have the required test.* To illustrate at once the value of this test, let the reader refer to Plate XII, where he will find a specimen of one of the types used by Machlinia (1480-1486). This is often mistaken for Caxton's type No. 4, of which specimens may be seen in Plates VI to VIII; but if twenty lines of each are measured (see Plate I. for method) it will be found that Caxton's No. 4 gives $3\frac{3}{4}$ inches, while Machlinia's gives $4\frac{1}{8}$ inches—a palpable difference.

Before stating the specific measurements of each type, I will give a few rules, which, in numerous instances, will, at a glance, enable the reader to "tell a Caxton" without even the trouble of measurement.

* This test is dependent upon the fact that the early Printers did not, as we commonly do now, separate the lines of type by placing thin pieces of wood or metal between them. When spaces do occur, they are always the exact equivalent of one or more lines; so that the depth of a page, or of any number of lines, is always an exact multiple of the depth of the type of which it is composed.

Firstly.—Has the book a Title-page?

If it has, *it is not a Caxton*. Title-pages were unknown in England till after 1491. But old books are often in a mutilated condition, and the Title-page may have been torn out,* therefore,

Secondly.—Is there any Roman or Italic print? If a single word occurs throughout the whole volume, not in the Gothic or Old English character, such as that in the plates, *it is not from the press of Caxton.*†

* John Bagford, F.S.A., the destroyer, instead of the preserver of our literary antiquities, collected many thousands of Title-pages, which he tore out of old books, and carefully mounted in sixty-seven folio volumes. A large number of these Title-pages were purloined from the various libraries to which he had access. It is a saddening sight, and the perpetrator ought to descend to posterity, rather as John Bagford, the Biblioclast, than John Bagford, the Antiquary. His collection is in the British Museum.

† Look at the Heads of the Chapters and Head-lines of the Pages, as they were the first parts of a book to give way to the roman or italic character. Many books are entirely in black-letter, except in one or both of these instances.

Thirdly.—Are there any Commas? All Caxton's commas were oblique strokes, thus **good/** or **good/**. If you find a single comma of the usual sort (,) *the book is not from the press of Caxton.*

Fourthly.—If Catchwords are used, *the book has no claim to be a Caxton.**

If all these queries receive a negative reply, there is some chance that we have a Caxton. It is then worth while to turn to the Plates, and if there be a fair resemblance to any of them, the measurement test must be applied, and if the resemblance be to

TYPE NO. 1. (PLATE II.)

20 lines should measure $5\frac{1}{4}$ inches;

If to TYPE NO. 2. (PLATES III and IV)

20 lines should measure $5\frac{3}{8}$ inches;

* The Catchword is a word standing alone at the right-hand bottom corner of the page, the same word being always repeated as the first word of the next page. This enabled the binder to see at a glance if his sheets were folded correctly. The practice has long been discontinued.

(TYPE No. 3, used for Headlines, &c.);

If to TYPE No. 4. (PLATE VI), first casting,

20 lines should measure $3\frac{3}{4}$ inches;

Or if (PLATE VII) the second casting,

20 lines should measure 4 inches;

If to TYPE No. 5. (PLATES IX and X)

20 lines should measure $4\frac{1}{2}$ inches;

If to TYPE No. 6. (PLATE XI)

20 lines should measure $5\frac{1}{4}$ inches.

It is an interesting fact, that Caxton had but little variety of type in his Office. With the exception of the type called No. 3, which is mainly used for headings and special words in conjunction with types 2 and 4, we have all his different types appearing in succession, the new coming into use as the old is worn out. I have, therefore, numbered them in the chronological order of their appearance, and will now speak of them *seriatim*.

TYPE NO. I. PLATE II.

This is the foreign type of Caxton, never employed in England, but very interesting as the first type used for an English book, and as being that upon which Caxton himself learnt the Art under Colard Mansion at Bruges. The two English books which Caxton printed during what may be considered as his apprenticeship to the Art, are *The Recuyell of the Histories of Troy*, and the 1st Edit. of *The Game and Playe of the Chesse*. Three French books in the same type, *Le Recueil des histoires de Troye*, *Les sept Pseaulmes penitenciaulx* and *Fason*, were in all probability printed by Colard Mansion after Caxton had taken his departure for England.

This type is altogether so unique in general appearance, and so distinctive in shape that the specimen in our Plate should be a sufficient guide for recognition. As a direct test the measurement may be used, which is

20 lines = $5\frac{1}{4}$ inches.

Caxton's No. 6 type is the same in



measurement but totally different in shape, and no type, used by other Printers, English or Foreign, which could for a moment be mistaken for No. 1, has the same measurement.

TYPE NO. 2. PLATES III AND IV.

This is a bold and picturesque type, closely imitating the style of Manuscript called Gros Batarde. In Bruges during the 15th century an extensive and organised trade in books grew up; the best books were written in this character, some by especial order of our King Edward IV, which may still be seen in the British Museum. When the Printing-press was established in Bruges by Colard Mansion, about 1471-72, his very first books were printed from types of this character, the punches for which were probably designed from his own manuscript, as he was a skilful writer. So likewise, when Caxton commenced printing in England, he not unnaturally chose a character which already had been rendered familiar

here by the MSS. of the Low Countries.
Upon measuring we find

$$20 \text{ lines} = 5\frac{3}{8} \text{ inches,}$$

which is about half the size of the Colard Mansion types of this pattern.

It is very probable that books printed in this type by Caxton have yet to be discovered.

TYPE NO. 3. PLATE V.

This grand Type has perhaps less direct interest for us than any of the others. No English book in this type is known, it being used by Caxton for headings only, or to emphasize certain words in *Cordial*, *Diçtes*, and *Tully*. Although the letters appear much larger, it occupies the same space in depth as No. 2, and therefore can be used in the same line with it, twenty lines being equal to $5\frac{3}{8}$ inches. This is the only one of Caxton's types that re-appears after his death, Wynken de Worde using it often for headlines, &c. The Caxton-hunter is not at all likely to discover a

book entirely in this type, and when used for headings only it is not an object of test.

TYPE NO. 4. PLATES VI, VII,
AND VIII.

This is the smallest size used by Caxton, and is met with more frequently than any other. It is also the type to which, both as to size and general appearance, other printers have most nearly approached. The greater attention is therefore necessary to the accuracy of the following measurements and peculiarities, which supply a sure test.

Caxton had two castings of this letter:—

1st casting, used in 1480-2.

20 lines = $3\frac{3}{4}$ inches and a fraction over.

2nd casting, used in 1482-4.

20 lines = 4 inches and a fraction under.

Lettou & Machlinia approach nearest to this fount of Caxton's in their Year-books, where twenty lines = $4\frac{1}{8}$ inches. (see *Plate XII.*)

Now $\frac{1}{8}$ th inch is only a slight difference, although unvarying, and it would therefore be easier to depend upon the fact that we have other criteria in the continual occurrence of the letter **a**, a shape which never appears in Caxton No. 4, where **a** alone is used; while the absence of the comma / in any shape notifies a Machlinia at once to the observant eye. All Machlinia's *Year books*, too, are in Norman French: this is perhaps the best test of all, as Caxton is not known ever to have printed in that language.

The *Speculum Xtiani* and the *Chronicles*, printed also by Machlinia, in type similar to the last, may easily be distinguished from a "Caxton" by the measurement, which is

20 lines = 5 inches.

The types of the Schoolmaster at St. Albans are also frequently mistaken for Caxton's No. 4. Here too were distinct castings of the same type. In *Gul. de Saona*, St. Albans, 4to., 1480 (see *Plate XIII.*), the shape is very similar to Caxton's, but twenty lines =

$5\frac{7}{8}$ inches to Caxton's 4 inches, an easily ascertained difference; also there are no commas and the combination "ad" (*see the third word in line 2, Plate XIII.*) frequently seen here is unknown to Caxton's No. 4, as well as unlike the same combination used by Machlinia. In the recasting of the St. Albans type, used for the *Chronicles* and the *Book of Hawking and Hunting*, twenty lines = 5 inches, and the printing and types are much more slovenly than in any issue from the press of Caxton, having a very rough and worn appearance; yet these *Chronicles* have been often catalogued as Caxtons.

The only other types for which it seems probable that Caxton's No. 4 can be mistaken, are those used abroad by Veldener for his *Fasciculus Temporum*, (*see Plate XIV.*) Apart from measurement there is a strong general resemblance, but twenty lines = $4\frac{1}{2}$ inches, and that alone forbids the idea of its being from Caxton's press.

Caxton printed most of his books in Type No. 4, and there is more proba-

bility of discovering something here than in any other.

TYPE NO. 5. PLATES IX AND X.

Caxton does not seem to have been partial to this type, as he printed but few books in it. It is more like the Dutch types than any other of his, and is very similar to those used by Gerard Leeu, for his editions of the *Dialogus Creaturum*, and other books, (see Plate XV.) The variation in depth, though constant, is but slight.

Caxton, twenty lines = $4\frac{1}{2}$ inches, or a shade less.

G. Leeu, twenty lines = $4\frac{1}{4}$ inches.

These measurements when carefully made are a sure test; but an easier mode of distinguishing is found in the peculiar little crosses (they are perfect crosses × not stars) used as full points by Leeu, the absence of all large initial letters, and of commas. Leeu's editions have, if perfect, his device or trade mark; also a plain imprint.

It is by no means unlikely that books in Caxton's Type No. 5 have yet to be brought to light. Three have been discovered within the last few years.

TYPE NO. 6. PLATE XI.

This, which was the last type Caxton used is the same in depth as No. 1,

$$20 \text{ lines} = 5\frac{1}{4} \text{ inches.}$$

This measurement is not of much practical use, because there is no need to apply it. The character of the letter, which is a new and reduced casting from No. 2, is so peculiar that a glance should be sufficient to recognize it, and no other Printer, English or Foreign, used anything at all similar. Several interesting works in this type have lately been discovered, such as *The Gouernal of Helthe*, *The Fifteen Oes*, and the English version of *Ars Moriendi*, and doubtless several others would reward a thorough search.

CAXTON'S DEVICE.

Caxton used but one Device or Trade Mark, as shown in Plate XVI, and that to only a few of his later books. Not one of the smaller devices, though often engraved as his, belongs to him, but to Wynken de Worde, who used the first of them in 1491, the year of Caxton's death. Even the presence of Caxton's own device in a book, is not a sure guarantee that he printed it. A good name in trade was as useful in the fifteenth century as now, and Caxton's immediate successors, Wynken de Worde and Pynson, placed his large device at the end of some of their books, as a recommendation, or to show their connection with him. The types of these books are so unlike any of Caxton's, that a glance at our Plates will be sufficient evidence, even if the measurement were not decisive.

CHAPTER II.

CAXTONS YET TO BE DISCOVERED.

That many works printed by Caxton have yet to be discovered appears certain, from the following considerations:—

1. There is the direct evidence of Caxton himself. In the Preface to the *Golden Legende*, printed in 1483, or eight years before his death, amongst an enumeration of his books already published Caxton mentions the *xv bookes of Metamorpheseos, in whyche ben conteyned the fables of Ouyde*. Not a fragment of this is known to exist.

In the preface to the *Four Sons of Aymon*, itself an imperfect and unique specimen, Caxton says that he translated from French into English, *The lyfe of Robert Erle of Oxenford*. As all Caxton's translations, unless this be an exception, were made for the Press, we can hardly doubt that he likewise printed

this, although, like the *Fables of Ouyde*, not a fragment has yet been discovered.

2. There are two suspicious voids in the continuity of Caxton's printing, as shown by his known works, viz.: the years 1486 and 1488, to which years nothing we have of his can be attributed, whilst during the remainder of his typographical career there is evidence of continuous and steady labour. Had there really been a stoppage of the Westminster press during these periods, Caxton, who is so fond of gossip with his readers, would certainly have noticed a fact which must have entailed considerable loss upon him. Hence we may reasonably expect that a thorough search of all old and unexplored libraries would bring to light volumes which would fill up, at least partially, these voids.

3. There are strong reasons for supposing that, in addition to the two works already noticed, Caxton printed several books of which no copy has yet been discovered; a supposition founded upon the fact that many of Caxton's

known works have been nearly trodden out in "the struggle for life," and are now what is called "unique," or worse still, represented only by a few torn leaves.

Of such the following is a list:—

The Four Sons of Aymon. Folio; unique. Imperfect.

Horæ. Octavo; unique. A few leaves only.

Prince Blanchardin and the fair Eglantine. Folio; unique. Imperfect.

Directorium Sacerdotum. Quarto; unique. A few leaves only.

Reynard the Fox. Second edition; in a different type to the First Edition. Folio; unique. Imperfect.

The History of Paris and the fair Vienne. Folio; unique.

Infancia Salvatoris. Quarto; unique.

Psalterium. Quarto; unique.

Les quatre derennieres choses advenir. Folio; unique.

Servitium de transfiguratione. Quarto. unique.

An Indulgence of Pope Sixtus IV. Slip of parchment; unique.

Another *Indulgence*, different; unique.
Ars moriendi, translated into English.

Quarto; unique.

Annelida and Arcyte. Quarto; unique.

Parvus et Magnus Catho, in Balad Royal.

Quarto; unique.

Charles the Great. Folio; unique.

The Chorle and the Bird. Quarto;
 unique.

Death-Bed Prayers. Folio; unique.

The Fifteen Oes and other Prayers.

Quarto; unique.

The Temple of Glass. Quarto; unique.

The Horse, the Sheep and the Goose.

Quarto; unique.

*Meditacions sur les sept pseaulmes peni-
 tenciaulx*. Folio; unique.


This list extracted from the last published work on Caxton* is very remarkable; because, if so many works have barely escaped the destructive hand of time, the question returns with

* The Life and Typography of William Caxton, England's first Printer, with Evidences of his Typographical Connection with Colard Mansion. By William Blades, 2 vols., 4to. London 1863.

double force, how many have perished altogether?—or escaped observation hitherto, only awaiting the advent of some ardent Book-hunter to bring them to light?

4. The actual discovery within the last few years of several unknown works from Caxton's press, in libraries comparatively modern, where no one would have expected to find them, encourages the most sanguine hopes for the success of a systematic and zealous search in all libraries containing old books.

In the list of unique copies already given, only three were described by Dibdin in his edition of the *Typographical Antiquities*, 1819, the remainder having been brought to light quite recently, almost without exception in the last ten years. Of the Latin work *Margarita Gulielmi de Saona*, two copies (the only copies known) undoubtedly from Caxton's press, were discovered a few years ago almost simultaneously, one in the Library of Corpus Christi College, Cambridge, by Mr. Bradshaw, and the other in the University Library,



Upsala. Of the *Gouernal of Helth* also unnoticed by Dibdin, two perfect copies have been brought to light; on about 1840, and the other last year.

Altogether, we may reckon that since 1819, we have made the discovery of *twenty-seven* Caxtons, of which the very titles of seventeen were then unknown and *ten* are editions different to any of that period described. The greater number of these are due to isolated research during the past ten years, and there can be no reasonable doubt that a systematic and thorough examination of all our old libraries during the next ten years would be rewarded with at least equal success.

CHAPTER III.

METHOD IN WORKING.

“Seek and ye shall find.” This grand maxim is applicable to all pursuits. Thorough earnest work is always rewarded; and no more promising field is open to the intelligent worker than that of Bibliography. In the search for books printed by Caxton, I would offer the following suggestions:—

1. Work systematically. Do not seize a volume here and there as the back takes your fancy; but begin at a fixed spot and work till you come round to it again.

2. Never take for granted that the lettering on the back of a volume is correct—the safer plan is to assume it erroneous.

In past times the lettering was mostly left to the judgment of the binder, and

Mansion, when one day a fine specimen reached him from his brother, the Bishop of Calcutta, who in his journeying had purchased it from a native on the banks of the Ganges!

at last his library came to the hammer, the sale occupied 202 days, and glutted the market for years.

A well-known Bibliotaph is still living who buys whole libraries, and year by year adds to his stores, and who, report says, has never opened hundreds of cases of books which have been in his possession twenty or more years. A most amusing account of a visit to his mansion was written for No. I. of "*The Bookworm*," 1866.

CHAPTER IV.

WHERE TO LOOK FOR UNKNOWN
CAXTONS.

No one would expect to find a Caxton on the shelves of Mudie's, the Library Company, or any of the numerous and useful Free Libraries lately established. The older and the more neglected the collection, the greater is the chance of a prize ; but every collection which includes black-letter books should be examined whenever an opportunity offers, and to assist such search in some degree the following list of libraries containing old books is given, those being placed first which promise the best chance of success :—

1. Private Libraries in old Family Mansions.
2. Old Parochial and Church Libraries.

3. Corporation, Town, and Endowed School Libraries.
4. Cathedral and Collegiate Libraries.
5. The Five National Libraries.
6. Book-stalls.

1. FAMILY MANSIONS. Many family mansions in the United Kingdom contain ancient and often extensive libraries, most of which have no modern catalogue, some no catalogue at all; and when examined by competent persons are almost certain to reveal unexpected bibliographical treasures. The extraordinary Shakespearian discoveries made by Mr. Edmonds, in 1867, while cataloguing the library at Lamport House, Northamptonshire, must be fresh in the recollection of all readers. In a similar manner was the unique copy of the *Fifteen Oes*, now in the British Museum, disturbed from its centuries of repose in a Country mansion, as well as the rare Caxton quarto, *Stans puer ad mensam*, discovered at Hardwicke Hall, and now in the library at Chatsworth. 'Tis here indeed, in the old mansion, among

volumes which have descended as heirlooms from generation to generation, that the most promising hunting-grounds will be found. Even modern and well catalogued collections of old books made by professed bibliophiles may occasionally yield unexpected treasures. Who would think of finding an unknown Caxton in the famous library at Althorpe, the printed Catalogue of which is of world wide renown, the cataloguer being Dr. Thomas Frognall Dibdin; yet the reader will search that Catalogue in vain for any reference to the unique Broadside by Caxton, now known as *Death-bed Prayers*. It is inserted at the beginning of the well-known *Pylgremage of the Soul*, and so passed unnoticed.

2. OLD CHURCH LIBRARIES. There are many of these scattered through the country, mostly unused and neglected. In the vestry, like that at Great Yarmouth; over the Porch, as at Shipdham, Norfolk, a collection which is very valuable and almost unknown, even in the neighbourhood; up in the organ loft like that of the Dutch Church, Austin Friars,

London, before the late fire; in an upper room, like that at Totness; and in various other parts of the building may small collections of old books be found, the great difficulty in these cases being liberty of access with sufficient time for examination. I shall never forget searching at the library belonging to the French Protestant Church, St. Martin's le-Grand, London. After some correspondence I was permitted during a week-day service to remain in the room where the books were kept. Volume after volume passed through my hands—here was a fine Rood of Oxford—there an *Editio Princeps*—and so on, but, no Caxton—Service was over, time was up, and with dusty face and grimed hands, I was departing, when a filthy bit of parchment in a pigeon hole close to the fire attracted my attention by the appearance it presented of an illuminated initial. I turned it aside with my foot, and beneath was an old folio, the first sight of which made my heart beat: it seemed impossible, and yet it *was* a genuine Caxton, the second edition of

Chaucer's Canterbury Tales with numerous wood-cuts. But how shorn of its beauty; true, the original binding of nearly four centuries ago was there, but out of the 312 leaves originally enclosed within those boards, scarcely 200 leaves were left, and they were torn and dirty. However, it was a good hour's work, and the precious relic, each leaf of which was worth a guinea, was saved from lighting any more vestry fires, for to so base a use it was evident the missing leaves had been applied for an indefinite number of winters.

I will now annex for the use of "Hunters," a list of Church Libraries which are said to contain old Books; this, like the list of Parochial and School Libraries further on, is partly compiled from personal knowledge, partly from correspondence, partly from MSS. of the late Dr. Maitland, and in a few instances from Notices in "*Notes and Queries*." It will doubtless bear considerable correction and certainly might be largely increased, the information not being easily obtained.

Surrey. Effingham, Reigate.

Sussex. Brightling, Wisbeach.

Warwickshire. Coleshill, Sheldon, Warwick (St. Mary).

Westmoreland. Beetham.

Wiltshire. Steeple Ashton.

Worcestershire. Broomsgrove.

Yorkshire. Bramham, Campsall, Doncaster (St. Mary Mag.), Hackness, Halifax, Hull (St. Mary,) (Holy Trinity), Skipton-in-Craven.

3. CORPORATION, TOWN, AND ENDOWED SCHOOL LIBRARIES. These are mostly small collections, but often contain great bibliographical treasures. Sometimes they form the nucleus around which a good modern library has collected, as at the Town library, Bedford, where Mr. Bradshaw discovered, pasted inside the cover of a book, an Indulgence printed by Caxton. There are old books also in the City libraries of Norwich and Bristol, and in the Town library of Leicester.

In the Endowed Schools of the Kingdom, too, may often be found the remains of an old collection of books.

There is one at St. Albans, which, I believe, has hitherto been only partially examined, and concerning which, and the fragments of three unknown Caxtons there discovered in 1858, an account may be found in *The Life and Typography of William Caxton*, Vol. II., p. 70.

The following list, which to some extent is borrowed from Carlile's "*Endowed Schools of England and Wales*," is the only one hitherto published, and has doubtless many faults of commission and omission.

A LIST OF OLD LIBRARIES BELONGING TO
CORPORATIONS OR ENDOWED GRAMMAR
SCHOOLS :—

Bedfordshire, Bedford, the County or
Town Library.

Cardiganshire. Ystric Meiric.

Cheshire. Macclesfield.

Cumberland. St. Bees.

Devonshire. Plymouth.

Dorsetshire. Sherborne.

Essex. Maldon, Newport (Dr. Bray's).

Hertfordshire. Bishop's Stortford.

Kent. Faversham.

in a Roman Catholic Seminary in the West of England, the very one now exhibited in Show-case XII in the King's Library at the British Museum, and by which the said Seminary profits to the amount of £1000! At the Baptist College, Bristol, too, is a collection of old books containing several Caxtons, and notwithstanding the fact that the collection was made by Isaac Gifford, it is by no means impossible that a minor specimen of our First Printer may have escaped even his notice.

The following tale I cannot vouch for in all particulars, but it bears the stamp of truth:—Many years ago a well-known Collector adopted a singular plan of forming a library. For years he attended book sales in all parts of the country, never bidding more than eighteen-pence for any lot, and oftentimes obtaining six or eight volumes for that sum, or even less. Of course it was a shabby collection externally, but when weeded, and the imperfect and duplicate copies turned out, four or five thousand books remained, many of which were

from the presses of the early Printers. Shortly before his death the whole collection was presented to the religious body of which he was a member, to be kept in a room for the use of Ministers visiting the Metropolis. While the books were being officially catalogued, the unique tract *Servitium de Transfiguratione* was discovered, bearing an unmistakeable "*Caxton me fieri fecit*" as colophon, and was soon afterwards sold to the British Museum for £200.

It seems superfluous to mention, Sion College, the Libraries of the Inns of Court, the Chetham Library at Manchester, the Libraries at Lambeth, the Royal Society, the College of Surgeons, &c.; but still the fact remains, that unexpected treasures might be found in any one of them.

5. Our NATIONAL LIBRARIES, that is, the British Museum, and the four Universities. What! exclaims the reader, find Caxtons in the British Museum not catalogued? Yes! that not only is possible, but has been done even lately. The

work of arranging and cataloguing the continuous stream of books pouring daily into our national collection, occupies so much time that a re-examination of works catalogued many years ago, before our early books had received much notice, is a slow and incomplete process; and it would be a matter for no great surprise, if in examining some of the shelves containing the old "Royal" books a genuine Caxton turned up. Indeed, this very occurrence happened not many years ago, when *two* unique Caxtons—the *Meditacions* and the *Quatre derennieres choses* were discovered, and described by Mr. J. Winter Jones in *Archeologia*, Vol. XXXI, p. 412. Later still, in 1861, Mr. Bullen recognised, in an old Latin Psalter, from the library of Queen Mary, the types of Caxton, also a unique copy. Nor is the British Museum alone in this respect. Only last year Mr. Bradshaw, of Cambridge, discovered, in the Bodleian library, Oxford, one of the most interesting of Caxton's quarto publications—the *Ars Moriendi*, in English, the same gentleman

having some years previously found an uncatalogued *Golden Legend*, 1483, in the University Library, Cambridge. It is a fact, and we may as well acknowledge it, that not one of our great public libraries has as yet been exhaustively catalogued.

But here I should add that these are not fields for the Caxton hunter in general, as access to the inner libraries and shelves is very properly restricted to the librarians, and of course catalogues accessible to the public contain only the result of known investigations.

6. BOOK-STALLS.—I fear the “Hunter” will not find here many heads of game. Keepers of Book-stalls have grown so cunning of late, that they put an absurdly high price upon anything printed in **black letter**, many of them not having the remotest idea how to value it truly. They just reverse old Osborne’s plan, when he bought the Harleian collection, and found himself over stocked: he had fifty-six Caxtons at one time in his shop, and to force a sale, marked them, irrespective of condition or rarity, at a fixed price—all Folios £1 1s; all Quartos 15s.

The Book-hunter, nevertheless, need not despair. About ten years ago a well-known second-hand Bookseller in a cathedral town purchased an "odd lot" from a cottager's wife, and among the books was a copy of Caxton's *Statutes*. This, with others, was exposed for sale, and, being mistaken for a worthless*

* *Mistaken for worthless.* The works of the St. Alban's press are quite as rare, and almost as valuable, as those of the contemporary press of Caxton. The following is a veritable anecdote concerning the "Boke of Hawkyng and Huntynge, 1486."

About the year 1800, Thonock Hall, Gainsboro', underwent extensive repairs, when the library was turned out and *sorted* by an ignorant person, whose rule of selection was to reject all unbound works. These were thrown together in "a great heap," as "waste," and were destroyed, with the exception of some which the gardener begged permission to take home. His choice included Sermons before the House of Commons, Local and other Pamphlets, from 1680 to 1710, early Opera Books, and "The Boke of Hawkyng and Huntynge," in a vellum wrapper. Upon the old man's death his selection was again reduced by the son, who kept a few only that took his fancy, including "The Boke" upon a shelf in the kitchen, where they remained for years. After his death the widow grew so "stalled" with dusting them,

fragment of legal manuscript, was ticketed, "Old MS. only 2s 6d." There it remained for a period, till one day it attracted the attention of a gentleman living in the Close, who had some knowledge of early printing; it was not long before the half-crown was paid and the prize carried off, the owner valuing it now at more than its weight in Bank-notes.

that one summer-day in 1844, when a pedlar asked if she had any rags to sell, she offered him the lot, weighing 9 lbs., for which he gave her 9d. The pedlar, tying them up in a string, took them on to Gainsboro', where a chemist purchased them for 3s to wrap up drugs in. The chemist unable to read it, but struck by the woodcuts of the "boke," took it to an equally ignorant stationer and offered it him for a guinea. This the stationer would not give, but proposed to exhibit it in his window where it was labelled "very old curious work." Here it soon attracted attention—the Vicar wanted it, and an Author in the vicinity bid £5 for it. The stationer meantime went to his friend the chemist and gave him £2, eventually disposing of it to Mr. Stark, an intelligent bookseller, for £7 7s. Stark took it to London and immediately parted with it to the Rt. Hon. Thos. Grenville, for £70. It now forms no mean item in the attractions of Show Case VIII at the British Museum.

Of course, in speaking of Book-stall one cannot pass over the graphically told story of Snuffy Davy in Sir Walter Scott's *Antiquary*, who "bought *The Game of Chess*, 1474, the first book ever printed in England, from a stall in Holland for about two groschen, or 2 of our money. He sold it to Mr Osborne for £20, and as many books as came to £20 more. Osborne resold this inimitable windfall to Dr. Askew for sixty guineas. At Dr. Askew's sale this inestimable treasure blazed forth at its true value, and was purchased by the Royalty itself for One Hundred and Seventy Pounds!"* I fear Sir Walter is answerable for sowing in many a young heart the ineradicable seeds of bibliomania by this anecdote; for although without a word of truth in it, it is true to nature.

* Such a book would now command at least £500 to £600.

CHAPTER V.

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A LIST OF WORKS, HITHERTO DIS-
COVERED, ATTRIBUTED TO THE PRESS OF
WILLIAM CAXTON.

- Advertisement, An.* A hand-bill notifying the sale of "Pyes of Salisbury use," 8vo., Type 2. 1480?
- Æsop.* The Fables of Æsop, Woodcuts, folio, Types 2 and 3. 1484
- Anelida and Arcyte* (see Chaucer.)
- Art and Craft* (see Gerson.)
- Ars Moriendi*, in English, 4to., Type 6. 1491?
- Arthur.* A Book of the noble Histories of King Arthur, folio, Type 4. 1485
- Aymon.* The four sons of Aymon, folio, Type 6. 1489
- Blanchardin.* The History of the victorious Prince Blanchardin and of Eglantine, folio, Type 6. 1489?

- Boethius, A. M. T. S.* De consolatione philosophiæ, in English, folio, Type 2.
ante 1479
- Bonaventure, St.* Speculum vitæ Christi.
First Edition, with Woodcuts, folio,
Type 5. 1488?
—— Second Edition, with Wood-
cuts, Type 5. 1490?
- Book of Courtesy* (see Lydgate.)
- Book of Fame* (see Chaucer.)
- Book of divers Ghostly Matters* (see
Ghostly Matters.)
- Book of Good Manners* (see Legrand.)
- Book for Travellers* (see Vocabulary.)
- Burdeux, John de.* The Gouvernal of
Helthe, 4to., Type 6. 1489?
- Canterbury Tales* (see Chaucer.)
- Catherine.* The life of St. Katherine,
and the Revelations of St. Elizabeth,
folio. 1493?
- Catho.* Parvus et Magnus Catho, First
Edition, 4to., Type 2. ante 1479
—— Second Edition, Type 2.
ante 1479
—— Third Edition, with Woodcuts,
folio, Type 2. 1481?
- Caton.* The book called Caton, folio,
Type 4. 1484

- Cessolis, Jac. de.* The Game and Play
of the Chess, First Edition, folio,
Type 1, (Translated 1474). 1475?
——— Second Edition, with Woodcuts,
folio, Type 2. 1481?
Charlemagne. The life of Charles the
Great, folio, Type 4. 1485
Chartier Alain. The Curial, folio. 1484?
Chastising of God's Children, folio,
Type 6. 1491?
Chaucer, Geoffrey. Anelida and Arcyte,
4to., Type 2. *ante* 1479
——— The Book of Fame, folio, Type 4.
1484
——— The Canterbury Tales, First
Edition, folio, Type 2. 1478?
——— Ditto, Second Edition, Wood-
cuts, folio, Type 4. 1484?
——— The Temple of Brass, with other
Poems, 4to., Type 2. *ante* 1479.
——— Troylus and Creside, folio,
Type 4. 1484.
Chess, (see *Cessolis.*)
Chivalry. The Order of Chivalry, 4to.,
Type 4. 1483-85.
Christine de Pisan. Moral Proverbs,
folio, Type 2. 1478

- Horæ, ad usum Sarum*, Third Edition,
4to., Type 5. 1490?
- Indulgences.* From Sixtus IV for assist-
ance against the Turks, Type 2. 1480
- Another version, Type 4. 1481
- Another version, Type 4. 1481?
- Infancia Salvatoris*, 4to., Type 2. 1478?
- Jason* (see Lefevre.)
- Knight of the Tower* (see Latour Landry.)
- Latour Landry.* The Book which the
Knight of the Tower made, folio,
Type 4. 1484
- Lefevre, Raoul.* Les fais et prouesses
du Jason, folio, Type 1. 1477
- The History of Jason, folio,
Type 2. 1477?
- Le Receueil des Histoires de
Troyes, folio, Type 1. 1476?
- The Recuyell of the Histories
of Troy, folio, Type 1, (Translated
1471.) 1472-74
- Legrand, Jacques.* The Book of Good
Manners, folio, Type 5. 1487
- Life of our Lady* (see Lydgate.)
- Lydgate, John.* The Book of Courtesy,
First Edition, 4to., Type 2. ante 1479
- Ditto, Second Edition, 4to.,
Type 6. 1491?

- Lydgate, John.* The Chorle and the Bird,
First Edition, 4to., Type 2. *ante* 1479
- Ditto, Second Edition, 4to.,
Type 2. *ante* 1479
- Curia Sapientiae, or the Court
of Sapience, folio, Type 4. 1481?
- The Horse, the Sheep, and the
Goose, with other Pieces, First Edition,
4to., Type 2. *ante* 1479
- Ditto, Second Edition, 4to.,
Type 2. *ante* 1479
- The Life of our Lady, folio,
Type 4. 1484?
- Stans Puer ad Mensam, First
Edition, 4to., Type 2. *ante* 1479
- The Temple of Glass, 4to.,
Type 2. *ante* 1479
- Meditacions* (see D'Ailly.)
- Memorare Novissima.* Cordyale, or the
four last Things, folio, Type 2. 1479
- Les quatre derrenieres Choses,
folio, Type 2. 1477?
- Mirkus, John.* The Festival, First
Edition, folio, Type 4. 1483
- Ditto, Second Edition, folio,
Type 6. 1491?
- Mirroure of the World,* First Edition,
Woodcuts, folio, Type 2. 1481

- Mirroure of the World*, Second Edition,
Woodcuts, folio, Type 6. 1490?
Paris. The History of the noble Paris
and the fair Vienne, folio, Type 4.
1485
- Pilgrimage of the Soul, The* (see Deguille-
ville.)
- Polychronicon* (see Higden.)
- Prayers. Death-bed Prayers*, a folio
Broadside, Type 4. 1484?
——— *The Fifteen Oes and other*
devout Prayers, with Woodcut, 4to.,
Type 6. 1490?
- Propositio* (see Russell.)
- Psalterium, &c.*, 4to., Type 3. 1480-83
- Recueil, Le* } (see Lefevre.)
Recuyell, The }
- Reynard. The History of Reynard the*
Fox, First Edition, folio, Type 2.
1481
——— Second Edition, folio, Type 6.
1489
- Royal Book. The Royal Book, or Book*
for a King, Woodcuts, folio, Type 5.
1487?
- Russell, John. Propositio Oratoris Ma-*
gistri Johannis Russell, 4to., Type 2.
1478?

- Saona, Gul. de. Margarita Eloquentiæ castigatæ, &c.*, folio, Type 2. 1479-80
- Sermons. Four Sermons, First Edition,* folio, Type 4. 1483?
- Second Edition, folio, Type 6. 1491
- Servitium de Transfiguratione*, Woodcut, 4to., Type 5. 1491
- Servitium de Visitatione, B.M.V.*, 4to., Type 4. 1481-83?
- Speculum* (see Bonaventure.)
- Statutes* (see England.)
- Travellers, Book for* (see Vocabulary.)
- Troylus* (see Chaucer.)
- Tully of Old Age, &c.*, (see Cicero.)
- Virgil. Eneydos*, folio, Type 6. 1490
- Vocabulary. In French and English,* folio, Type 4. 1483?
- Voragine, J. de. The Golden Legend,* First Edition, folio, Type 4. 1483
- Second Edition, folio, Type 4. 1487?
- Third Edition, folio 1493
- Winifred. The Life of the Holy Virgin St. Winifred*, folio, Type 4. 1485?
- Wydeville* (see Dictes.)





PLATES.



PLATE I.

SCALE AND METHOD OF MEASURE

Thus ende	Inches.	Legende na
in latyn legende in englyſſhe the lyke as golde other metalles	1	/ that is to legende / in hallebe legende eye
alle other booke nedz alle the hye our lordz / the fe dy / the lyues p of many other ſa	2	zin ben cont grote feſty our bleſſyd s and myr / andz other
torpes andz acte afore is made m I haue accompliſ dementz andz req puſſaunte erle	3	al allonge / Whiche is t the comm of the noble my ſpecial c
lordz Wylliam e fynſſedz it at day of nouembre m / CCCC / lxx of the regne of thyrdz	4	arondel / e eſtre the tw pere of our e the fyrſt Rycharde

PLATE II. CAXTON'S TYPE No. 1.

From "*The Recuyell of the Historics of Troye*," translated 1471.

In eschewyng of ydleness moder of all vices . I haue de-
libered in my self for the contemplacion of my sayd re-
doubt'd lady to take this laboure in hande by þ' suffraunce
and helpe of almyghty gode . whome I mekely supplie
to graue me grace to accomplishe hit to the playur of
her that is aufer therof ande that she resseue hit in gre-
of me her faithfull trewe ⁊ moste humble seruant 2c .
Thus endeth the seconde booke .

PLATE III. CAXTON'S TYPE No. 2.

From "*The Moral Proverbs*," 1477.

Go thou litil quaper, andy recomaundy me
Unto the goody grace, of my special lorde
Thele Pueris, for I haue enpintedy the
At his comāndement, folowyngh any worde
His coppe, as his secretaire any recorde
At Westmestre, of feuerer the. xx. daye
Andy of kyngh Edward, the. x. vij. yere Graue

Enpinted by Caxton

PLATE IV. CAXTON'S TYPE No. 2.

From "Tulle of Olde Age," 1481.

Thus endeth the booke of Tulle of olde age translated
out of latyn in to frenshe by laurence de primo facto at
the commaundement of the noble pryncce Bothe Duc of
Burton and emprynted by me Symple persone William
Caxton in to Englyshe at the playnt solace andy reue-
rence of men growyng in to olde age the vij day of Au-
gust the yere of our lordz. M. CCC. lxxxij. †

PLATE VI. CAXTON'S TYPE No. 4. First Casting.

From the "Polychronicon," 1482.

mercy/ And I shal praye for them that soo doo/ For I kno We
che my Ignoraunce and also symplenes/ And yf ther be thyng
that may please or prouffice ony man, I am glad that I haue ac-
chieued it/ And folowynge this my profemye I shal set a table
shortly to whyd of the moost parte of this booke / And wher the
sayd Auctor hath alle his Werke in seuen bookes, I haue sette
that whiche I haue addedy to afor a parte. and haue marked it
the laste booke/ and haue made chapytres acordyng to the othe
Werke/ Of whiche acomplysshing/ I thanke Almighty God
To Whome be gauen Honour/ laude/ and glorie/ in secula seculi /
Amen/

Deo gratias

From "Death-bed Prayers," 1484?

Glorious Ihesu. O mekest Ihesu. O mooste
 sweteest Ihesu/ I praye the/ that I may haue trewe con-
 fession/ contricion/ and satisfacion or I dye/ And that I
 maye see and wepue thy holy body godz & man Sauour of alle
 mankynde Cryst Ihesu withoute synne/ And that thou wyest my
 sorz godz foryeue me alle my synnes for thy ghorpous Ibounde &
 passion/ And that I maye ende my lyf in the trewe seyntge of alle
 holy chyrche/ And in parfeyght loue andz charyte with my euen cry-
 stem as thy creature/ Andz I commende my soule in to thy holy han-
 des thurgh the ghorpous helpe of thy blessedz moder of mercy oure
 lady saynt Mary / andz alle the holy compaigne of heuen Amen

PLATE VIII. CAXTON'S TYPE No. 4. Second Casting.

From "Book of Fame," 1484.

And fynde no more of this werke to fore sayd / For as fer as I can
undersode / This noble man Gesserey Chauer fynnysshed at the
sayd conclusion of the metyng of lesyng and sothsaide / where
as yet they ben cherked and maye not departe / wherfor werke as
me semeth is craftyly made / and digne to be loken & knowen /
For he woldyng in it ryght grete wysedom & subtyll underston-
dyng / And so in alle hys werkes he excellyth in myn oppyny-
on alle other wyrters in our Engellysh / For he wyrteth no boy-
de wordes / but alle hys mater is ful of hys and quyte senden
re / to whom oughit to be geyn laude and preyse for hys nob-
le makinge and wyrtynge / For of hym alle other haue borowed
synth and taken / in alle theyr wel sayeng and wyrtynge / And

PLATE IX. CAXTON'S TYPE No. 5.

From "The Royal Book," 1485.

saũce. which is comprised therein. It may be ought to be cal-
led wel by ryght and quykke reason aboue al other bookes in
frensch or in englyshe. the book real or the book for a kyng. ne
also by cause that it was made & ordeyned attre request of that
ryght noble kyng Phylipp le bele kyng of Fraunce. ought it
to be called Ryall / as tofore is sayd. whiche translation or tra-
ducing oute of frensch in to englyshe was achieved. lxxvij /
sted & accomplished the vij day of Septembre in the yere of
thyncarnacion of our lord. M / C C C. lxxviij / And in the
second yere of the Regne of King Rycharde the thyrd /

PLATE X. CAXTON'S TYPE No. 5.

From "*The Book of Good Manners*," 1485.

it apperith / that lytyl awapleth the hope of them that sayen
that the world shal endure moche longe /

¶ Explicit / et hic est finis / per Caxton a2

¶ Synnysshed and translated out of frenche in to englyshe the
viij day of Junn the yere of our lord WJ iij & lxxvij / and
the first yere of the regne of kyng harye the viij / And ennyens
and the xj day of Maye after / a2

Laus Deo

PLATE XI. CAXTON'S TYPE No. 6.

From "Fayts of Armes," 1490.

Here begynneth the booke of faytes of armes & of Chyual;
rye/ And the first chapytre is the prologue/in, whiche wyry;
kyne of wyse excuseth hir self to haue dar entrepryse to speke
of so hye matere as is conteyned in this sayd booke

¶ Capitulum primum

¶ cause that hardynes is so moche necessarye to
entrepryse hye thynges/ whiche without that
shold neu be enterpreses/ That same is couenable
to me at this present werke to put it forth wi
thout other thyng/ Seen the lytylhed of my pry
nter/ I shal the not dicarne ne doo thyng to treate of so



PLATE XII. LETTOU & MACHLINIA'S TYPE.

From "Year-Book," c. 1481.

que saboure est fait fuisit seissi del dit manere de et longz temps deuant
le pris e longz temps deuant qe que la dit feme riens auera en e dit
manere e e en son demesne e. Et issint seissi per dne frut endence dont
lun pte est icy enseale oue le seall le dit Joson fait perentier le dit J.
crooke e dne J Priorour de Qs prede laouaunt. recitaunt e consuant
per mesme le fait que lou il tenez le dit manere de Qs del dit Joson
Priorour e e prede laouaunt come de droit de son esglise p e Veruile e
a paier e. le qd J e deuia issint del dit maner e le dit dese a dn senf coe
a fitez e le qd senf pris a feme dn Jobane e auer issue dn Ra e mesm
celsup feme sur q laouup est fait. Et la dit Jobane deuia. e le dit senf
pris dne auter feme e auer issue dne R. Et puis senf deuia issint e
Après que mort le dit maner disandz au le dite Ra come au fitez e

PLATE XIII. ST. ALBAN'S TYPE.

From "*Gul. de Saona Margarita*," 1480.

attingere. Que do in altera fuit: à evenire pos;
fuit. quasi ad rē nō p̄tineat p̄transire: Maximo
insup uicio ascribit̄ in rebz op̄ādis necesse pu;
fari alteram rem uisup̄uari quom̄ alteram lau
des: Quod genus est: Si queratur: Quis du
orum apostolorum Petri vel Pauli precessen;
cior fuerit: Johannes baptista vel Euangelis;
ta: vniuersitas Cantabrigie vel Oxonie: Or
do Minorum vel Predicatorum: Is qui di;
cat alteros ledat: Non enim necesse ē si alterū

8 m

Colophon.

Inpressum fuit hoc presens opus
Rethorice facultatis apud collā
sancti Albani. Anno domini.
M^o. CCC^o. Lxxx^o.

PLATE XIV. VELDENER'S TYPE.

From "Fasciculus Temporum," c. 1494.

v^m viij^c xciij



S^{ptus}
 sat ix jaer viij maent
 ende xij daghen.

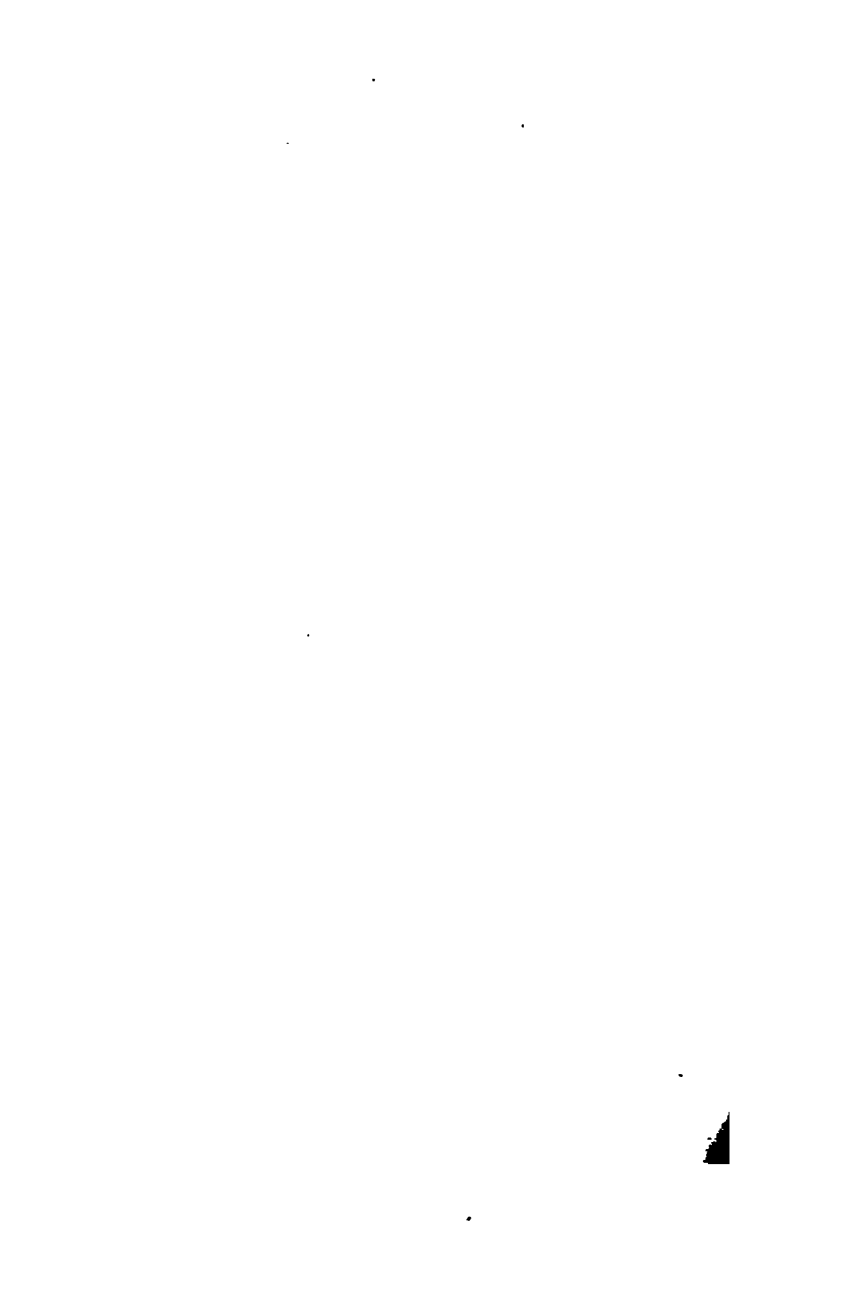
vi^c xciiij

Sergius was een man van groter
 heylicheyt Ende inder elcti om paeus
 te kypfen was grote twist. want dat
 een deel vāden elergy coer theodorum
 priester Ende dat ander deel ver coer
 pofchalem Mer wt die wil des heren
 quamē die parthien ouer een en woren
 desen eerweerdigen sergium Dese ser
 gius wt eenre openbaringhe van god
 veruoerde hi dat lichaem des eersten
 kromis paeus en brochtet tot wirsere
 burch Item hi doepde die cominc van
 englant. die oeck der sassē cominct
 was Item hi ordinierde datmen ind
 missen soude singhen drie werf agnus
 dei. hi wert begrauen bi sinte peter.

PLATE XV. GERARD LEEU'S TYPE.

From "*Dyalogus Creaturarum*," 1480.

ozs est scdm phm̄ eternus somnus. dia tu pauoz. pau.
perū desiderium. incurabilis euentus. latro hominis.
fuga vite. resolutio hominis. Dita vero est bonozū leti
cia miserozū meseria. Et homo quidā iuuenis formosus diues
fortis et sanus ad mortē p̄greditur & ait. O sorz immutabilis
miserere mei et exaudi me. supplicū qd̄ a te expecto noli emi-
tere ad me aurum et argentum lapides preciosos municipia
equos fundos p̄edia palacia possessiones et quicquid vis tibi
dabo. tantūmodo noli me tangere. Cui mors. Impossibilia pe-





6

2

